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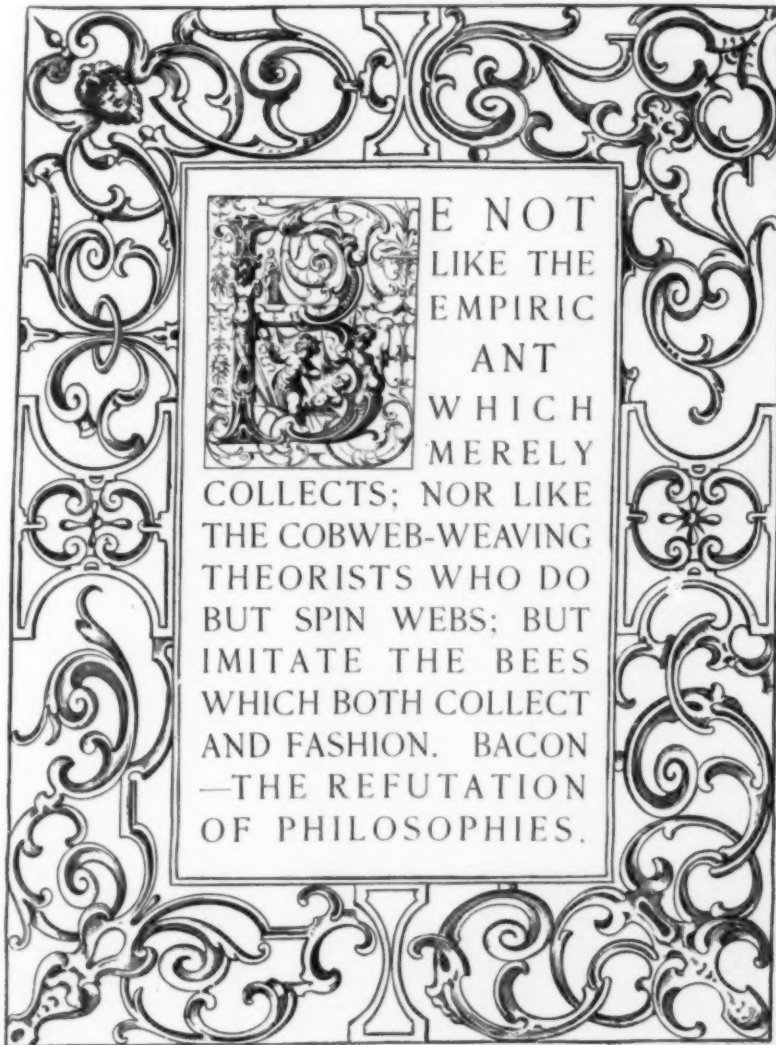
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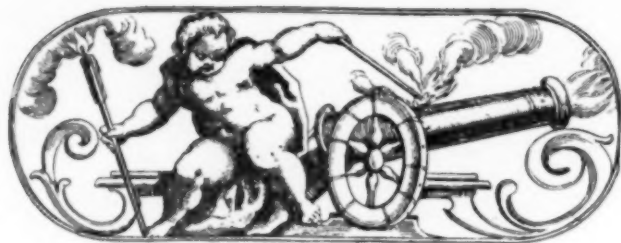
BULLETIN OF THE METROPOLITAN MUSEUM OF ART

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NUMBER 9





THIS SEPTEMBER NUMBER



N the September BULLETIN there has been issued, every year since 1908, a full statement of the educational work of the Museum; and besides this, numerous articles have been published from time to time in other num-

bers, special folders have been printed and distributed, résumés have been given in the Annual Reports of the Trustees, and, indeed, everything possible has been done to inform the members and the public alike of the efforts which have been made in this direction. Elsewhere in this issue may be found a list of these publications.

Nor has this Museum been alone in talking about its activities; all of the museums have been energetically spreading the news of their willingness to coöperate with the public schools, to help designers, and to assist members to a better understanding of their own institutions. It has become a habit, perhaps, for those in charge of the educational work to think that the continual giving of this information is needed, for fear that members and the public may not have grasped the fact that this kind of business has been begun, let alone the certainty that it has an abiding-place here. But this is not so surprising as it might appear at first thought, because museum people, themselves, have only recently learned their obligation to the community in these respects. The old idea that museums were more or less lilies of the field has passed away, and the museum of today

expects to work for its living. This radical change, this belief on the part of those charged with the direction of museums that it is a part of their responsibility to make their collections useful, while it came very quickly, has come to stay; and it is not too much to say that the museum people themselves have welcomed the new condition with pleasure. They like to talk about it.

A real reason for this iteration may be found in the circumstance that members and the public have not made so free a use of the opportunities offered to them as the museum authorities in their enthusiasm may have wished, partly, perhaps, because the new state of things has not been fully apprehended, and partly because of other perfectly natural reasons, like business to be performed, other kinds of pleasure to be engaged in, and already crowded curricula to engross the mind.

The idea, then, that museums should be useful has been fully demonstrated and accepted; but the spreading of the news and the explanation of how the idea is put into practical operation still leaves a burden of accountability upon the museum. The schools are beginning to find out that there is something vital in the idea for them; the School Art League under the guidance of Miss F. N. Levy and Dr. J. P. Haney has been quick to put into practice an association with the Museum that has proved of advantage to members of the league and pupils of the High School art classes under Dr. Haney's supervision, as well as to the Museum in reaching a large number of persons whom otherwise it might not be possible to reach; many other departments of the city schools have embraced their opportunities; the manufacturers are

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availing themselves of opportunities for their designers; and students of art are supplementing their classroom studies by studies in front of the work of the masters.

The work of the Instructors of this Museum has increased in amount, and in value; and we hear the same report from all museums throughout the country. This fact is well attested by the meeting of museum instructors held in New York in May, for the purpose of forming an association, and thus, through conferences, of improving

the arts, and the public generally, at the end of the year may be greater than ever before.

To the series of lectures given last year several new courses will be added, most important among them being those for members, art students, and the deaf. The work with the schools will be promoted by the early publication of a guide for the use of children, having special reference to the illustration of their studies, and the issue of a pamphlet for teachers of history, show-



CLASS ROOM B

their methods of teaching, raising the aims of their work, marking out lines of progression, and emphasizing generally the importance of their profession.

And so this September BULLETIN repeats once more what has been said before—with as much variety as possible—in the hope that some who have not heard of the opportunities here set forth, may be led to embrace them, and that the museum record of assistance given to members, school teachers and children, workers in

ing where the illustrations to their subjects may be found, and how they may be used; the endeavor to help art students, and particularly students of design, through the study rooms and class rooms will be continued; and the resources of the library, with its collections of books and photographs, and of the lending sets of lantern slides will be increased.

In the following paragraphs are set forth certain phases of work to be taken up during the coming year, some of it in continuation

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of work already begun, and some newly inaugurated. Among the articles following these notes will be found two in the nature of reviews of work done last year, which have been generously contributed by teachers who have been in coöperation with the Museum Instructors.

LECTURES

The following courses of illustrated lectures will be given in the Class Room, by the Museum Instructor, Miss Edith R. Abbot: on Friday mornings at 11 o'clock, beginning January 7th, six lectures for Members of the Museum on The Italian Painters as Decorators; on Wednesdays at 4 P. M., beginning October 13th, six lectures on Italian Painting and Sculpture of the Renaissance; and on Tuesdays at 4:15 P. M., beginning March 14th, five lectures on The Painting of the Northern Schools. The last two courses are for Teachers and for others upon request.

January 8th and 22nd, February 5th and 19th, Saturday mornings, at 11 o'clock, a course of four illustrated lectures for Children of Members will be given by the Museum Instructors in the Lecture Hall.

A course of five lectures will be given to Students of Art on Saturday evenings in January and February, at 8 o'clock, by the following eminent artists: Miss Cecilia Beaux, William M. Chase, Robert Henri, Bryson Burroughs, and Philip Hale. Tickets will be required, and may be secured for single lectures or for the course, before December 10th, on application at the office of the art school attended.

On the Saturday evenings in February, at 8 o'clock, also, a course of four illustrated lectures for Salespeople, Buyers, and Designers will be held in the Lecture Hall.

Two lectures, illustrated with objects from the collections which may be handled, will be given for the Blind during the winter on Saturdays at 8 P. M. in the Class Room, the definite dates to be announced later.

For the Deaf two illustrated lectures will be given by Miss Jane B. Walker, on Thursdays—December 2nd and February

3rd—in the Class Room. It should be noted that the talks are intended only for those who are able to read the lips of the lecturer.

A course of six lectures for Students of History in the City High Schools will be given on Wednesday afternoons at four o'clock, in the Lecture Hall, as follows:

Dec. 1, Primitive Man

The Beginnings of Society—Mrs. Agnes L. Vaughan, Instructor, Metropolitan Museum of Art.

Dec. 8, Greece—Gisela M. A. Richter, Assistant Curator, Metropolitan Museum of Art.

Dec. 15, Middle Ages—Stella Rubenstein, Docteur de l'Université de Paris.

Jan. 12, Renaissance

Revival of Letters—Christian Gauss, Professor of Modern Languages, Princeton University.

Jan. 19, Renaissance

Painting and Sculpture—Frank J. Mather, Jr., Professor of Art, Princeton University.

Jan. 26, XVII Century

The State—Christian Gauss.

SCHOOL HANDBOOKS

Two handbooks to the Museum collections are in course of preparation by the Museum Instructors. One of these, a Handbook for Teachers of History in High Schools, is designed to serve as a guide to the objects in the collections which have a direct historical reference, or which illustrate the art and life of an historical period. It will be published in sections, each division concerned primarily with a period of history, and secondarily with geographic locality, as follows:

Ancient History:	Egypt; Assyria
"	" Greece; Rome
European History:	Early and Mediaeval
"	" Renaissance
"	" XVII Century
"	" XVIII Century

The periods may be subdivided according to the amount of illustration.

The preparation of this handbook was undertaken with the advice and assistance of the History Department of DeWitt

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Clinton High School, and of Miss Melita Knowles, who brought her pupils from a private school to the Museum as a part of their regular study. The sections will not be published in chronological sequence, owing to the rearrangement of the classical collections. The section on the seventeenth century will be ready in December.

The other handbook has been designed especially for children. It will be published first in pamphlet form, each pamphlet relating to a visit to the Museum, and serving

being the one on Armor. The handbooks will be illustrated, and the one for children will be sold at a nominal price.

A handbook for the teachers of Classics in High Schools is also under consideration, and will be prepared with the coöperation of the teachers.

PHOTOGRAPHS LENT TO THE NEW YORK PUBLIC LIBRARY

Several sets of photographs of objects in the Museum collections have been pre-



PHOTOGRAPHS LENT TO THE YORKVILLE BRANCH
NEW YORK PUBLIC LIBRARY

as a guide to the collections, generally in relation to their connection with some point of interest known to the child. There will be six visits in the completed volume, the pamphlets in sequence relating to:

- 1 Egypt.
- 2 Stories from the Bible.
- 3 Lands of Wonder.
Greek myths and tales.
- 4 Armor.
- 5 Heroes and Heroines of History and Legend.
- 6 Paintings and Painters.

The sections will not be published in sequence, the first one to be completed

pared by the Museum for lending to the New York Public Library Branches. Each photograph is labeled and the set is accompanied by a poster announcing the general subject of the series. During the period of exhibition the branch library displays books referring to the subject. The books include not only art references, but literature and fiction which connect with the subject. Each set consists of between forty and fifty photographs and is lent first to the Yorkville library, the branch which is nearest to the Museum. The set remains there for two months and is then transferred to another branch, and replaced in the Yorkville Branch by a new set. The

photographs already exhibited have illustrated the collections of Flemish art in the Museum, including paintings, sculpture, and tapestry, and another set has shown some of the notable examples of Dutch painting.

A third set will be ready in the early autumn. It will contain a number of photographs of Greek and Roman art.

MODELS AS TEACHING MATERIAL



IN THE LEVI HALE WIL-
LARD COL-
LECTION of
architectural
casts bought
for the Mu-
seum in 1894,
there are
several uni-
que models of
famous build-
ings which
were made for
the collection,
and which
have ever

been of the greatest value in giving an idea of the structures as solids such as no drawing or photograph can give. Among these miniature buildings, or parts of buildings, are a $\frac{1}{30}$ size section of the great Hypostyle Hall at Karnak, the architectural part restored by the eminent French architect Charles Chipiez, and the hieroglyphics by Maspero, most distinguished of Egyptian archaeologists; a $\frac{1}{30}$ size model of the Parthenon, restored by Chipiez to give an idea of the Greek use of color in buildings and sculpture, and to show the position of the statue of the goddess Athena inside the temple; a model of the Choragic Monument of Lysikrates, restored by the sculptor Eisen of Munich; a model of the Pantheon, $\frac{1}{30}$ of its full size, by Chipiez, which shows the interior as well as the exterior; the Arch of Constantine, restored by the Italian sculptors Trabacchi and Cencetti; the porch of the Church of S. Trophime at Arles; the Cathedral of Notre Dame of Paris; and the façade of the Butchers' Guild at Hildesheim.

Such models as these are unusual, perhaps because of the cost, although models of modern buildings are frequently made by architects to show what the appearance of their completed structures will be, and their value is generally acknowledged, just as it is in the building of ships and of bridges. It remained for the museums of natural history, however, to give a suggestion to the art museum in the use of models which had not been thought of before, at least, had not been put into practice, namely, the use of small, accurately made and costumed groups of figures in architectural surroundings to show the manners and customs of past civilizations, or epochs.

The suggestion came, of course, from the present-day almost universal use in natural history museums of groups of animals, birds, and fishes, mounted, and disposed with great skill and oftentimes real beauty in the natural surroundings of their native habitat, to show their habits—which it would take many pages of a book to describe.

The story of these "Museum groups," as these realistic pictures of animal life are called in the scientific world, is entertainingly told by Dr. Frederic A. Lucas in the *Journal of the American Museum of Natural History*. Dr. Lucas says:

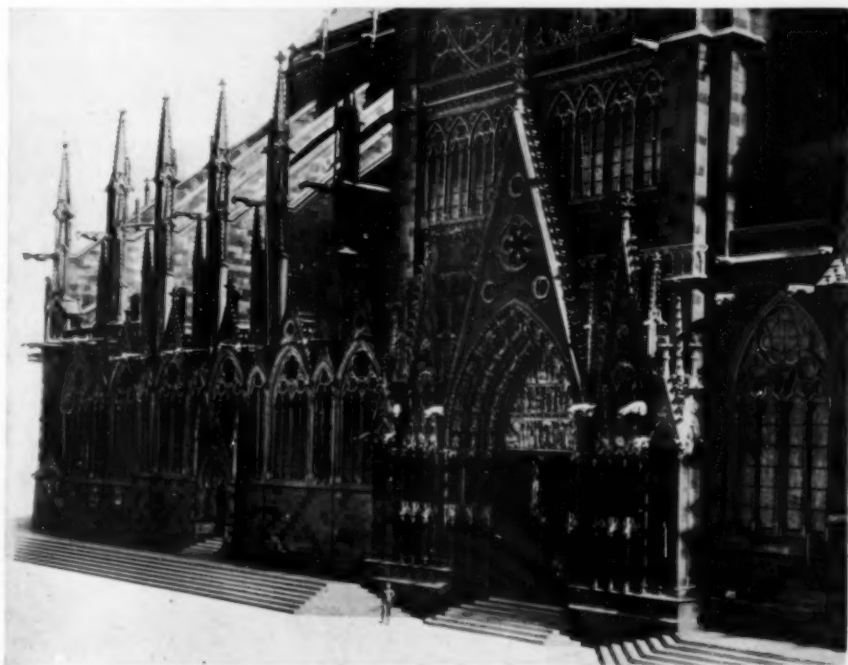
"Twenty-five years ago, even, there was scarcely a group of animals, or a descriptive label, in any museum in the United States. It is to be noted that the qualifying adjective *scarcely* is used, for even twenty-five years ago there were a number of animal groups in our museums, though it was still a moot question whether their display was a legitimate feature of museum work, and the educational possibilities of such exhibits were realized by few.

"Once admitted into museums, a precedent established, and entrenched behind the bulwarks of high scientific authority, groups slowly found their way into all museums and their scope extended to all branches of natural history as fast as opportunity offered and the skill of the preparator would permit."

Following a plan outlined by the Museum Instructor, Mrs. A. L. Vaughan, whose work lies chiefly with children in the

schools, this Museum has undertaken to reproduce a series of such models, the first being the mediaeval banquet hall of the Castle of Penshurst, in which every least detail of the room will be carefully carried out, the furnishings—tapestries, tables, stools, etc.—modeled after well-known examples of the period; and the use of the room will be shown by means of figures of knights, ladies, and retainers faithfully

While, in what has been said, emphasis has been placed upon the importance of models in elementary teaching, it should not be forgotten that such reproductions have a use in more serious study, as, for example, the models of the Pyramid and Temple of King Sahura, and of the principal types of mastaba tombs of the Old Kingdom, in the Egyptian Department—the former serving to illustrate the cus-



MODEL OF NOTRE DAME CATHEDRAL, PARIS (DETAIL)

dressed in contemporary costumes. After this model has been constructed, a model of the women's apartments in the Palace of Amenhotep III, excavated by the Museum Egyptian Expedition, will be begun.

With such a model beside the skilful teacher, the real objects—tapestries, furniture, armor, and costumes—belonging to the Museum collections, should take on a new significance when seen by the child through the medium of the vital little picture, while the history of the period, and even romances like those of Scott, will gain in vitality and meaning.

tomary location and the general nature of such a structure, as well as the manner of occurrence of the granite palm-leaf column exhibited in the Third Egyptian Room and obtained from the colonnaded court of the Temple of Sahura; and the mastaba model, in a similar way, showing the main features in construction of the fully developed tomb of that type, and likewise the manner in which such relief-sculptures as those from the tomb of Raemka, exhibited in the Second Egyptian Room, occur as decorative features in the offering-chambers of such tombs.



THE LIBRARY

THE Museum Library is conducted solely as a reference library open to all, for curator and visitor alike, a place of study and research for artist, lecturer, writer, teacher, craftsman, and student. It is unusually rich in modern books on fine arts, not so strong in the subject of architecture as the Avery Library, perhaps, nor so well equipped in processes as the New York Public Library, but very good in the subjects of archaeology, painting, sculpture, and the decorative arts generally.

While no attempt has ever been made by the Museum to illustrate the art of the book itself, there are a number of good examples of the book arts in the Library. These, usually placed upon the shelves under the subjects of their texts, have now been brought together in the reading room as an exhibition of typography, book illustration, and iconography of art. Among these are:

The Nürnberg Chronicle, by Hartman Schedel, with about 2,000 woodcuts made under the direction of Michael Wolgemuth and Wilhelm Pleydenwurff, and printed by Anthony Koberger of Nürnberg, who finished this work on July 12, 1493, as recorded in the colophon.

A fine example of printing by Ratdolt, with Gothic type and capitals, found in a copy of Guillaume Durand: *Rationale divinarum officiorum*, 1485.

From the Bodoni press at Parma, printed in 1759, a copy of Giovanni Cherardo de Rossi: *Scherzi poetici e pillorici*. The plates that accompany this work are in bistre, engraved by H. Rosaspina after designs by G. Tekeira, and have fine borders surrounding each engraving.

A famous work, the New Kreuterbuch

by Leonard Fuchs, for whom the fuchsia was named, printed at Basel by Michael Isingrin in 1543, contains four portraits drawn in the style of Hans Burgkmair, and upward of 500 drawings of plants. The book was printed at the press of Michael Isingrin, who flourished between the years 1531 and 1546, and whose emblem as it appears on the title page is a palm tree with a coffin among the branches and with the words "Palma Ising" on either side of the trunk. Both William Morris and Walter Crane esteemed this work highly, and continually consulted it for suggestions of design.

An interesting work with many woodcuts is one on human physiognomy by Joanes Baptista Porta: *De Humana Physiognomonica*, printed at Ursellis in the year 1601.

A rare and curious work on the art of carving, with woodcuts of the forks and knives of the period, is that by Vincenzo Cervio: *Il Trinciante*. It is from the press of Heredi di Giovanni Vaxisco, Venice, 1593.

An early printed music book, with woodcuts of musical instruments and musical scores, printed by Pierre Ballard, is that by F. Marin Mersenne: *Harmonie Universelle contenant la théorie et la pratique de la musique*. Paris, 1636.

Interesting woodcuts representing the several arts and trades, engraved by Jost Amman, are found in H. Schopper's *Panoplia omnium illiberalium mechanicarum aut sedentariarum artium genera continens*, printed at Frankfort in 1568.

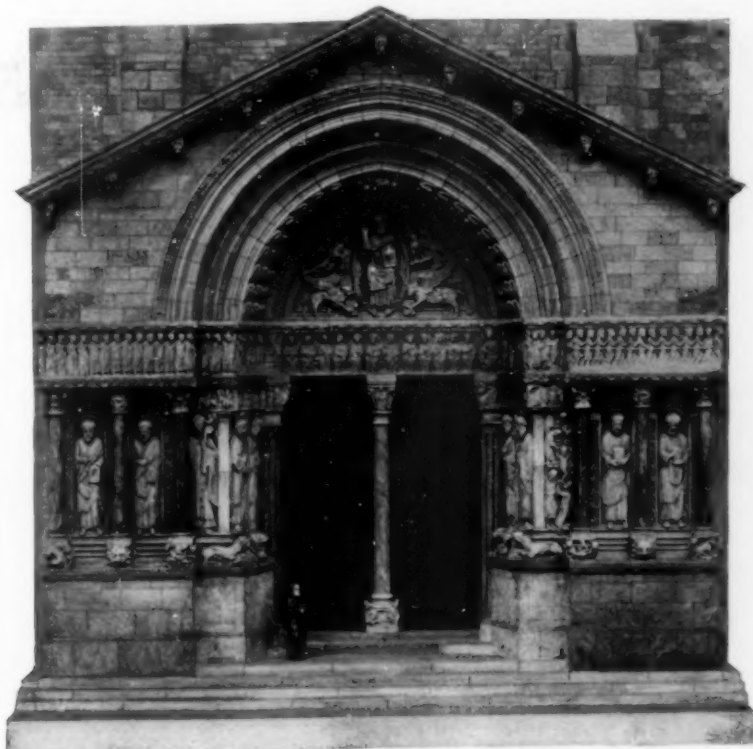
An early book on costume, with several hundred woodcuts, printed by Damian Zeparo, is that by Cesare Vecellio: *Degli Habite antichi, et moderne di diverse parti del mondo*. Venice, 1590.

Books engraved throughout, interesting

as bibliographical curiosities, are not numerous in the Library, and so attention is called to one that has the text engraved by Droüet. It is a copy of *Le Temple de Gnide*, with the plates engraved by Le Mire after designs by Ch. Eisen.

Another is a folio volume by Chambray: *Parallele de l'architecture antique et de la moderne*. Paris (1702).

came into possession also of the library of 660 books and pamphlets on Franklin, which, while not seemingly germane to the subjects of a library of a museum of art, are of the greatest interest in connection with the study of the portraits of Franklin. Among these books are many profitable to students of Franklin in his varied activities, particularly to the typographer.



MODEL OF THE PORCH OF THE CHURCH OF
SAINT TROPHIME, ARLES

The designs of J. Berain, the celebrated French architect, designer, and engraver who flourished in the seventeenth century, are contained in a volume of 134 plates, among which are designs for chimney-pieces, panels, capitals, chandeliers, silverware, etc., engraved by Berain, Scotin, and Daigremont.

When the Museum received the William Henry Huntington Collection of portraits of Washington, Franklin, and Lafayette, it

PHOTOGRAPHS AND OTHER ILLUSTRATIVE MATERIAL

Besides the books, now numbering 29,000, the Library contains a large collection of photographs, especially rich in the subjects of painting and Greek archaeology, but representative of all of the arts as well. Many of these are from large plates, notably a splendid set of Raphael's cartoons for the Vatican frescoes, and views of Greek archi-

tectural remains. For those studying American colonial architecture, or the arrangement of museums, the collection is particularly useful.

But the material in this collection is not restricted to black and white, or gray reproductions: here may be found a full set of the famous Arundel prints, chromolithographs published by the Arundel Society, founded in 1848 for the promotion of art. The Society was named after Thomas Howard, Earl of Arundel, who has been called "the father of vertu in England." John Ruskin was a member of the first council and contributed valuable material for the literary monographs issued in connection with special works. The collection consists of one hundred and ninety-nine works, of which the school of Italian painting is represented by one hundred and thirty-one plates, the whole series showing in a comprehensive way the historical development of painting. In the method of the Arundel Society lithographs we have all that the photograph can give, but free from blemishes, and, in addition, as nearly as possible, the actual colors. Owing to lack of support the work was discontinued in 1897.

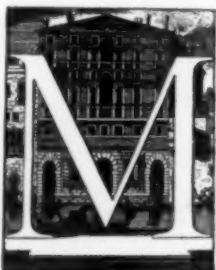
The Medici Society, founded in 1906, has proved a worthy successor to the Arundel Society, and the Medici series of photographic reproductions in color of paintings after the great masters covers a much broader field than the Arundel prints. The publications to date number about 240 and represent as literal a rendering of the original colors of the paintings as modern processes allow.

While no effort has been put forth to collect engravings, the Library has a small collection of prints embracing examples of Hogarth, Whistler, Seymour Haden, and others; and, as readers of the BULLETIN may know, it has a rich collection of Japanese colored wood engravings.

The Library collection of periodicals which are regularly received embraces practically all of the important journals and magazines pertaining to archaeology and the fine and industrial arts.

W. C.

THE DEMAND FOR LANTERN SLIDES



ANY teachers and lecturers know of the existence in the Museum of a collection of nearly fifteen thousand lantern slides and use it, as is attested by the fact that during 1914 slides were lent to 379 persons in New

York and other states. "What lantern slides are in demand?" is a question which one can best answer by dividing the requests for them into two groups and considering each separately: 1. those for slides of single subjects; 2. those for slides of several subjects combined.

Slides of paintings are most used alone. To illustrate the work of periods, of schools, or of individual artists, public and private schools, colleges, clubs, and lecturers seek them for classes in the History of Art. Paintings of children, animals, etc., social service workers desire for use in school social centers, settlement, or factory welfare work, to inculcate and develop a taste for good pictures. Christ in Art was the theme of a selection of slides shown to church audiences on successive Sunday evenings before Easter. Lecturers have made the Paintings of the Altman Collection, Landscape Painters of the Metropolitan Museum of Art, and similar sets the basis of choice of slides which should give to people in this and other states a better knowledge of the contents of our galleries and stimulate interest in the Museum.

Architecture is the subject next in demand. Such slides teachers in schools and colleges use to illustrate the History of Architecture. Lecturers have asked for those of special periods, such as Italian Palaces of the Renaissance, French Renaissance Chateaux and Castles. As in the case of the previous subject, architectural slides have been shown in churches to add interest to talks on the English Cathedrals.

In contrast to the subjects of Painting

and Architecture, there has been little call for sets of Sculpture slides alone. Occasionally a teacher or a lecturer has asked for those which illustrate the work of definite periods, as the Parthenon Frieze, American Sculpture of the Nineteenth Century, etc. Several times a set representing the work of Rodin has been sent. For the most part, however, these slides have been combined with those of other subjects.

This has also been true of the slides of the Minor Arts. The Furniture slides lecturers have used alone to show the development of furniture from the days of the Egyptian to the nineteenth century, or the development of colonial furniture from the Jacobean period, and to call attention to the characteristics of the various styles and what is good and bad in them.

Closely following the requests for slides of Painting or Architecture as single subjects have been those for what may be called mixed sets. In these, the great arts are supplemented by the Minor Arts, by Travel and History, Manners and Customs, Maps, and views of this and other museums both in this country and abroad. Such sets have helped to make real to history classes and other groups of people the changes and the progress in the history of civilization, the life and the art of ancient and modern nations, and special phases of national life. Prehistoric Greece, Egyptian Art and its Relation to the Burial of the Dead, The Period of Louis XIV, are examples of this type of slide grouping. Two such combinations of slides have illustrated a series of talks; one, given in two churches, had as its subject the countries now at war in Europe; the other, in a western museum, was entitled *European Homes of Our People*, and was intended especially for Americans of foreign birth or descent. By showing views of the galleries of the Metropolitan Museum of Art, teachers and lecturers have given their audiences a realization of the wealth of material to be found here and encouraged them to come to see it. The story of the making of Lace or of Tapestries has been made clearer by carefully selected slides of the various kinds. Even

in a department store, besides their use by teachers of classes in the history of Costume, slides of paintings, etc., have made visible to many the changes in dress from the earliest to the present time.

In fulfilling these and similar demands the files of lantern slides have been of service to the public. A number of new slides which will be ready for use in the fall will do much to fill needs which have become known to us through requests made during the past year. Among these is a group of slides from objects in the Museum and elsewhere that illustrate the *Iliad* and the *Odyssey*.

B. D. D.

EGYPTIAN STUDY-ROOMS



IN the ground floor of Wing H, immediately north of the Class Rooms, two rooms are now being arranged as Egyptian Study Rooms. As the Egyptian collection has developed in recent years since the organization of

the department, an increasing need has been felt for offering to students some closer access to its material than was possible in its main exhibition rooms and at the same time for placing at their disposition the principal records and data derived from the work of the Museum's Expedition in Egypt.

From the excavations conducted on several sites since 1906, the Museum has been constantly receiving a great variety of objects which from their very number cannot be incorporated in the general exhibition series in the galleries. Lack of space alone, as well as the inadvisability of offering to the public too long and varied a representation, particularly in some of the minor arts, requires in modern museum exhibition a limitation practically to type-series, while the variations from each type can then preferably be reserved for special study on the part of students and archaeologists. Many thousands of such objects which are now in the possession of the de-

partment, have been in the process of classification for several years as they have been received from Egypt, and it is these especially which are soon to be made available in one of these new study-rooms.

Among the principal classes of objects to be thus exhibited are variations in vase-types of the various periods, examples of sculpture in the round and in relief, varieties of beads and similar ornaments, a large number of scarabs and other amulets, as well as many specimens of faience and glass. Among the latter are those found by our Egyptian Expedition in the workshops of the Palace of Amenhotep III, at Thebes, which illustrate various sides of their manufacture and afford interesting evidence of the processes employed. Included in this side of the department's material are also several valuable collections which have been received as gifts, notably the collection of Coptic textiles presented in 1890 by Mr. George F. Baker, now a Trustee of the Museum, and the Murch Collection received as a gift from Mrs. Finley J. Shepard (Miss Helen Miller Gould) in 1910. Both these collections are well known to students in the variety and scope of the material represented, and it will undoubtedly be a source of satisfaction to many to learn that they are now to be made permanently available under conditions for study that have been impossible heretofore.

As has been stated, the first of the two study-rooms is to be devoted to the material just described which will be in part exhibited and in part stored in specially designed drawer-cases. In the second room, which opens out of the first, are tables to which the objects can be brought for study, and also a working library for reference. This room will also contain filing-cases

where the records of the work of the Egyptian Expedition can be consulted. Each year the record of its field-work adds many hundred photographs to its series and these, properly mounted and described, will be available for study. One branch of the expedition is engaged entirely in the formation of records of some of Egypt's most important monuments. This work was augmented in 1914, through the fund given by Mrs. Edward J. Tytus in memory of her son Robb de Peyster Tytus, which provided both for the conduct of the work and for the publication of its results for a period of five years. Photographs, drawings, tracings, and copies in color are being made of both the architectural and decorative features of Theban tombs and temples, and these with similar records previously made of other monuments, are providing the department with invaluable sources for study and investigation.

The marked increase abroad, during recent years, in the study of Egyptian art and archaeology, and the demand that is arising, with the rapid growth in the number of our own museums, for specialists trained in this as in other branches of the history of art, may lead us to suppose that some, at least, of our universities in and near New York will in the near future offer courses of instruction in this subject. It is to supplement the Egyptian collections in our main galleries as a working basis for such instruction, as well as to afford facilities to all for study and research, that these Egyptian study-rooms have been devised. It is hoped that their installation will be completed during the autumn, when due notice of the fact will be given in the BULLETIN.

A. M. L.



PROBLEMS OF MUSEUM INSTRUCTION



YES, I see now, a hermit and two fawns! But why should an artist conceal his ideas? Why doesn't he say clearly what he means? I have seen this picture twice before and never discovered

either the hermit or the fawns. I wish you would explain the meaning of modern art."

These comments before a picture in the Museum brought vividly to my mind a little group of art students who visited the Museum years ago, asking and seeking to answer similar questions. In turn each would play the part of a visitor determined to penetrate the secrets of art. Whatever the starting-point, the aim was to bring the discussion back to purely aesthetic grounds. But the questioner was adroit and conversion came hard; part of the exhilaration of the game was to see how long each could conscientiously resist the contagious enthusiasm of our guide, philosopher, and friend.

The ardor of those days comes back to me now and again in the more formal museum interview. In certain cases formal is hardly the word, community of interest so soon breaks down the barriers; and although this happens seldom, these are the hours that one remembers gratefully. A sculptor comes to visit the classical collection. For him the antique marbles are all lessons in transcription; it is not enough to connect them with the past,

their relation to the types of today is quite as pertinent. One knows all this, but it is well to be reminded and inspiring to go over the material with some one whose eye is so keen. Another visitor has a wide knowledge of mediaeval thought and Christian symbolism. Time is limited and the object of guidance is to "strike the trail" without wasting energy on non-essentials; it is of equal importance to trace examples widely scattered through the Museum galleries. The request for "the primitives in the Altman Collection" generally comes from a student of art history. By good fortune, it may be the first time the visitor has seen these pictures, and innumerable questions come up for discussion, questions of technique, problems of authorship and date. The instructor who is familiar with the resources of the Museum is in requisition in all these instances as guide rather than as teacher.

It is only when individuals or groups of persons arrange in advance for a series of appointments that museum instruction can be called organized in any sense. "I should like a course in archaeology. Will you give it to me?" is a typical request, which may become disconcerting if followed by the suggestion, "I have an hour this morning—we might begin at once." Archaeology is a large word, but the instruction is equally satisfactory given under a simpler title. The class room is at hand with books and photographs to supplement the Museum objects. The value of such courses depends in great measure upon the quality of interest, but fortunately we all believe that the objects themselves have power to educate; one need not be discouraged by the remark, "We like coming to the Museum but we don't want to

have to think"; for it is more than likely that before the hour is over these very visitors will have done considerable thinking.

A variety of motives leads to Museum courses. "We have seen these things and we want to know something about them," is the most frequent introduction, and a week or two later, "We must go back and see them all again." It is a satisfaction when people come just because they enjoy the Museum. "This is the one hour in the week that we look forward to." Naturally the Instructor looks forward to it as well. A student of music or the drama wishes to study the principles of design in the figurative arts. A series of visits may be arranged for a class in the history of art from a private school. A real zest is given to the study in the presence of originals. It is gratifying to recognize Angelico when the label is covered and a triumph to defend your position against opponents. Distinctions between idealists and naturalists no longer appear theoretical in the Altman room. The martyrdom of St. Sebastian acquires a grim interest before the case of crossbows.

The armor collection seems specially designed for the young history student. The battle of Crécy is reanimate—perhaps this very suit of armor saw that field of battle, let us look for the English longbows that put the knights to flight. Joan of Arc and Diana of Poitiers are called back from a shadowy page of history to life-and-blood existence by helmet and spurs. The tournament may be followed from Ivanhoe's day on to the fateful contest in which Henry the Second lost his sight and his life. See the graven armor which he did not live to receive from its maker! Nor are the saints excluded. He who wrought with such cunning the hammered plates of steel was championed by St. Eloi, a smith undaunted, who had shod a fiery war-horse by removing each hoof in turn and returning them one by one to the astonished beast, neatly shod!

The Museum visitors of whom we have so far spoken fall into certain groups: the small group that are like tinder to the spark, the larger group that have some

definite purpose and reserve regularly some time for Museum study. There remain the casual visitors who from the most varied motives ask for the Instructor's help. Among these, many come with a definite request, for example, "I am interested in medicine and burial, I should like to know about medicine and burial in Egypt." This subject proved so engrossing that we met again the following day. "I am preparing for an examination on furniture; will you review with me the typical examples in the Museum collection?" "What material have you here which will help me to judge the architect's plan for a font which I am giving to a church in Brooklyn? Can you suggest scenes which would be appropriate for the decoration?"

There are other visitors, however, who leave the responsibility to the Instructor. "We are all business men. This gentleman is a printer, and I am a manufacturer—we leave it to you what we shall see." It is easy to follow a lead, but what request is more difficult than to be shown the "most interesting things in the Museum." Here, if ever, a divining rod is necessary. Who is to predict that the gentleman who wanders listlessly by his wife's side through gallery after gallery is suddenly to awaken before an illuminated page and follow eagerly with professional knowledge the development of printing?

It might have been expected that the lady who desired, during a three days' visit in New York, a "course in ancient art" would have had enough after "one half hour of research work" in Greek sculpture, but no one would have been prepared for the emotion with which she begged, "Take me to something I like!" She was right, however. She was trying to return to a field, however narrow, in which she had experienced enjoyment.

"Conservation, education, inspiration"—these have been designated as the purposes of a Museum. Its existence is dependent upon the first. Its efficacy is measured by the last. Our concern is with the second, with an education "which shall largely increase one's capacity for enjoyment."

E. R. A.

STORY-TELLING IN MUSEUMS



IN a big igloo, the singing-house of the tribe, the Eskimo gather during their hours of recreation in the long winter night. They chant and dance to the accompaniment of a drum, and then the story-teller pulls on

his mittens and standing with his face to the wall, like a naughty child, recites the tales of the North. He chants the story in a peculiar singsong, using abbreviations, dialect, and obsolete expressions, but the essence of the tale is retained and its setting is so familiar to the auditors that it is unnecessary to create an atmosphere of local color. This is perhaps narration in the Cubist style.

Although the Eskimo's repetition of words or phrases resembles the form of folk-tale dear to children everywhere, his imagination is limited by his peculiar environment, his stage is always set with the same scenery, while the stories we tell to our children carry them from one part of the world to another, from "wild, wet woods" to the dreamland behind looking glasses. Life, imagination, and environment are essential elements in stories for children.

Why should stories be told to children in an art museum? To reawaken the life which produced the beauty about them, and to stimulate the imagination to an appreciation of that beauty. The story-teller has been the interpreter of beauty among all peoples and in all ages.

What methods may the story-teller use in a museum? Several have been tried. There is the literary story, which should be recited in its own form, itself a thing of beauty. This story is given without illustration. It is interpretative in that it serves to arouse the artistic imagination and to create or enhance the atmosphere of beauty. Again, there is the descriptive story woven about and more or less dependent on the illustrations, which are the

objects in the museum. Thirdly, there is a sort of discussion, or symposium, based perhaps on the suggestion of some story known to the group of children.

Let me give examples. First, let us listen to Hawthorne's story of *The Miraculous Pitcher*. Here are two simple Greek peasants living in the tenderness of their affection for each other, so sweet and kindly that the mischievous god, wandering over the earth, is touched and leaves with them a gift at once practical and poetic in value.

To tell a tale of this sort requires the true interpretative talent, the appreciation and training of an artist. The gentle and mellow glow of the story needs no illustration of a Greek pitcher, no statue of Hermes. But sometime when the child is wandering through the galleries of the museum he meets the kindly humorous glance of a Hermes, and remembers that this is the unrecognized divine friend of the dear old Philemon and Baucis, and the statue comes to life and is the friend of the child also.

An example of the second method may be the description of the life of a child in the Middle Ages. Our illustrations include a model of a mediaeval castle, carvings, tapestries, manuscripts and illuminations, armor, all connected by a thread of narrative.

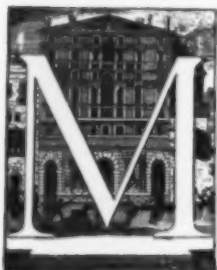
The third method is concerned with the discussion of some well-known book, *Ivanhoe*, perhaps, or stories from history. The children join in the discussion, which consists of questions and brief definitions given with the objects at hand for examination. In a science museum containing a vast collection of anthropological material, the study of primitive man was introduced to a group of boys by means of a discussion of *Robinson Crusoe*, and a comparison of his situation with that of the first toolmakers of the human race.

The pure story should be given without illustration, but the surroundings may and should be beautiful, so that there is no jarring transition from the atmosphere created by the art of the story. The descriptive story may be told with pictures, photographs, or lantern slides, and should be followed by a visit to the actual objects in the galleries. Reference should be made

to specific objects during the narration. The symposium must be illustrated with the actual objects under discussion. It should be considered as a laboratory study, to be conducted concretely. The second method is a guide to an intelligent view of things in the museum; the first, the literary story, is an influence leading to an appreciative perception of art.

A. L. V.

A HISTORY CLASS AT THE METROPOLITAN MUSEUM



ANY of the collections of the Metropolitan Museum were used during the past year to illustrate a history course offered to a class of Seniors from the Ethical Culture High School. This class of eight, four boys and four girls, came with a rather unusual background for such work; as members of the special art courses offered at the school, they had acquired some knowledge of the principles of design, of drawing and painting, of modeling and of pottery. They were at the same time taking correlated courses covering certain phases of mediaeval literature and the arts and crafts of the period in Europe—800 to 1700 A. D. For example, in literature they studied the song of Roland, the Niebelungen Lied, Beowulf, and the Divine Comedy; the courses in French and Italian gave some of that literature in the original; in the art class all forms of lettering were studied, especially mediaeval forms, and the science work gave them a knowledge of glazing, of coloring glass, and of preparing pigments.

A carefully balanced plan was essential to secure the proper academic value from the use of the wealth of interesting material which the Museum affords. The main purpose of the course was to emphasize and make vivid the social, literary, and artistic phases of the civilization of Europe during the middle ages in relation to a clear and definite knowledge of the political history

of the period. In general, the preparation and class-room time of one of the three periods a week was assigned to exact textbook work, in Robinson's Western Europe for the most part; the time of a second period was given to the discussion of selected outside reading, while the third was used for the study of illustrative material at the Museum. In certain cases the student had the opportunity to use actual historical sources, as for instance rare miniatures, furniture, Gothic sculpture, armor, and paintings; but the simplest form of illustration was by photographs from the Museum collection of views, architectural details, portraits, etc., and by illustrated volumes from the Fine Arts library.

The Museum period occupied two hours and the class studied material carefully chosen to illustrate definitely and concretely the facts they had been required to learn and read about in the two preceding lessons. A special room was assigned for their use and the Museum workers were most coöperative and helpful in the selection of material. The period began with a brief review of previous lessons, the pictures and other objects were then shown and free discussion was invited. The students very readily responded to this seminar method and soon were able to draw conclusions and visualize conditions with considerable acumen. They quickly saw good reasons for the failure of Philip II to conciliate the Netherlands as his father had done before him, when brought face to face with the characters of these two sovereigns as portrayed by Titian. Here, too, they were brought to appreciate the close contemporary relation of the life of the great Venetian master to the brilliant reigns of Charles V, Henry VIII, and Francis I. Holbein's drawings were a most fruitful source of discussion and of enlightening questions on the personalities, dress, and manners of the English court of the sixteenth century compared with those of the nineteenth and twentieth. The Surrender of Breda by Velasquez with its striking contrast of Spanish and Dutch portraits not only gave another opportunity for interesting comparative study but effectively vivified

the early struggle for Dutch independence, attached the life of Velasquez to already known political facts, and showed the historical importance of his work. Of course, his fine portraits of the Spanish court were used in the same way. Probably no more realistic and vivid impression can be given of the mediaeval knight, the Crusader, the tourney, and its appurtenances than a study of the Riggs Collection of armor with its

cathedral. Three short lectures at this time served to give an intelligent understanding of the main principles of Gothic construction and aroused an enthusiasm which led in three instances to much independent reading and study. In every way the class was led to visualize events concretely with their actors and settings, and often could make its own deductions as to historical events and sequences in



A CLASS IN DRAWING

mounted knights, banners, armor, tools, and smithy. The great value of the model of Notre Dame for illustrating that most important political, social, and economic activity of mediaeval Europe, the building of the Gothic cathedral, can hardly be overestimated. Considerable time was spent in an examination of this model in connection with the casts of Gothic details in the adjoining alcove, with the original choir stalls in other rooms, and with stained glass windows and Gothic furniture. A visit to Saint Thomas's church on Fifth Avenue still further helped to make the students feel to some extent the beauty, the power, and the religious spirit of the great Gothic

advance of the text-book work and collateral reading.

The course was primarily historical and with this attempt to illustrate history through art, some endeavor was made on the other hand to have artistic remains yield historical facts. Mediaeval ideas of religion, mediaeval imagination and symbolism were brought out by the study of certain frescoes purely from the historical standpoint, such as the Triumph of Death by the Lorenzetti brothers in the Campo Santo at Pisa, the Church Militant and Triumphant in the Spanish Chapel of Santa Maria Novella in Florence, and the Last Judgment by Fra Angelico in the Academy

at Florence. Certain pictures of the early Flemish masters were likewise very helpful—the Adoration of the Lamb, by the Van Eyck brothers, and the Seven Sacraments, by Roger van der Weyden, for example; the wonderful woodcuts of Dürer and Holbein are inspiring, and the relations between the Emperor, Maximilian and Charles V, and the artist, Dürer, make another point of historical contact.

The brilliant idealism of the Italian Renaissance, its peculiar character and its enthusiasm, its love of color and of the Greek and Roman forms can be much more clearly understood through a study of the great allegorical frescoes of Signorelli, Botticelli, Raphael, Titian, and Michelangelo, the sculptures of Michelangelo, Donatello, and della Robbia than by mere text-book work or outside reading. A student who has read Psalm CL and seen how Luca della Robbia illustrated it in his gallery of singing and playing children will never forget either the one or the other and has made that bit of literature a vital part of his existence. Chronological connections were made interesting by the study of varied contemporaneous art forms in different countries and served to lighten the required mastery of parallel outlines of events. The learning of parallel outlines was insisted upon in order that the class might see concretely how a movement in one country vitally affects another although expressing itself in different forms. Having once realized that Leonardo da Vinci was painting his famous fresco of the Last Supper at the same time that Columbus was discovering America, the student has a brilliant example of two ways in which the Renaissance spirit was expressing itself contemporaneously; he is not likely to forget it, and he has hit upon an important date for Italian art that will stick. When he sees brought together portraits, paintings, miniatures, furniture, and tapestries that belong to the reigns of Charles I and Louis XIV, the contemporary Dutch, Flemish, and Spanish painters, Van Dyck, Rubens, Velasquez, he not only clinches the chronological connections but has effective illustrations of fundamental differences in the national character that would

account to some extent for the political and social developments in these countries.

Frequently a large part of the period was spent in the galleries; unity was given to such rather rambling hours by the proposal of definite topics and questions by the instructor, and by the requirement of note-books covering the outside reading and in which the students were encouraged to put original illustrations suggested by the laboratory discussions. Sketches of such dramatic scenes as Henry IV at Canossa, the giving of the oath of homage, or incidents in the Crusades were of more value to the student than mere note-book memoranda.

At the end of the course it was felt that a more lasting interest in history had been gained by the methods employed than by the usual reading course. Yet the desired background of fact had been presented in proper proportion and detail, and with the probability of greater usefulness to the student through the unusual concrete associations made with literatures, languages, and art, and through the lively comparisons with twentieth century ideals and conditions that the weekly seminar allowed. The instructor considers the course purely experimental and serving mainly to show what may be done by systematically using the collections of an art museum in the teaching of history.

MELITA KNOWLES.

COÖPERATION OF MUSEUM AND HIGH SCHOOL



Art History.

The aim of the course was two-fold: first, to give knowledge of advanced principles of perspective with practical experi-

EGINNING with October, 1914, and continuing throughout the school year, the Metropolitan Museum has coöperated with DeWitt Clinton High School in developing a course of study in Advanced Representation and

ence in the use of different media; and second, to teach the History of Art.

The class with which the work was done numbered fifteen. To be eligible for membership each student must have completed the first three years of High School drawing, as outlined by the Regents' Syllabus of New York State. The plan of the new course was approved by the State Department of Education and the students completing it were granted five Regents' Credits toward their graduation. For the working out of the course of study five periods each week were allowed. Three of the periods were given to the study of advanced principles of perspective and actual practice in drawing and painting. The fourth period was given to an oral recitation from an assigned textbook. The fifth period of the week was spent at the Metropolitan Museum, where the students first received instruction from a Museum lecturer and, second, made careful sketches from the Museum material studied each week.

The class, accompanied by a teacher, left the High School at the beginning of the sixth or last period of the day, thus permitting the lesson at the Museum to begin about twenty minutes after two. The interest of the students was so great that the five o'clock gong frequently found them absorbed in their work. The method of study in the Museum varied with the subject of each lesson. A progressive outline for each lesson had been worked out in conferences between the Museum lecturer and the instructor in the High School. The lecture was always given in the galleries of the Museum where the originals or well-constructed models could be carefully studied. Frequently the lecture in the gallery was preceded by a lesson in the class room or the library, where lantern slides and photographs

supplemented the material which the galleries offered. Architecture, sculpture, painting, and the crafts were studied in historical sequence. Principles were developed upon which the criticism of any work of art might be based.

When the lecture was completed, the students spent the remaining time in drawing. Each student was required to keep a note-book filled with sketches made in the Museum, illustrating the different periods in Art History. The note-book sketches were relatively small but in addition many large drawings were made. These large drawings varied greatly in subject. One represented an interesting detail of Notre Dame Cathedral, another a fragment from the Parthenon frieze, and a third a piece of Gothic armor. These sketches, first made in the Museum, were enlarged and elaborated in the class room, where they were worked out in pencil, in pen and ink, or in tempera.

In addition to the material found in the Museum, the students made drawings from architectural forms found in the city. Such material consisted of towers, fountains, gates, and doorways. In the development of these drawings, the pupils traced their relation to the historic forms studied in the Museum; they applied the principles of perspective they had learned in the class room, and gained a greater degree of skill in the handling of one or more media.

The examination given at the completion of the course was approved by the Superintendent in Charge of High Schools. It was two-fold in character, as it tested, first, the pupils' knowledge of principles of perspective in actual drawings and, second, their knowledge of the History of Art gained through their visits to the galleries of the Museum.

JESSIE H. BINGHAM.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

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THE CATALOGUE OF BRONZES

THE public in New York has long since recognized the steady progress at the Museum during recent years in making its rich collections attractive and available to the general visitor. It would indeed be a careless observer who did not note the effective arrangement, to cite but a few

examples, of the Egyptian rooms and the splendid collection of armor, the immense improvement in the display of paintings, or who could forget the extraordinary series of special exhibitions of rich collections, partly lent, which have given evidence of eager desire on the part of the authorities of the Museum to spare no pains in their efforts to make the institution a powerful and cultivating influence in the life of the city.

There is, however, another side to the functions of a great museum less obvious, no doubt, to the general public, but nevertheless vastly important, since it concerns the position in scientific achievement the institution shall take, and hence the reputation it shall have in the world of scholarship and learning. No hard and fast line between the popular and scientific sides of museum activities can of course be drawn, but it may safely be maintained that the standards of the former line of work will deteriorate, if the latter is forgotten. And this latter class of work sometimes means expenditure of money where the return is not immediate and often not obvious, so that foresight and good judgment, and perhaps faith and imagination as well, are needed on the part of the responsible authorities, if this vital element in the situation is not to be forgotten.

The Trustees of the Museum are surely to be congratulated on the wisdom they are showing in publishing catalogues of high scientific value, for these are perhaps the most important means by which the treasures of a museum can be made known to workers in other museums and to scholars in foreign lands. Such publications are important links in the chain which binds together the scholarly activity of the world. To be good they must of necessity be rather costly, and the pecuniary return from sale cannot be at all commensurate with the outlay, nor do they preclude the necessity of the publication of cheaper and more popular handbooks for the general public, but it is none the less the mark of a well-managed museum to publish such catalogues. The two specimens of such scientific activity which have recently appeared—Professor Myres's extremely able volume

on the Cypriote antiquities¹ and Miss Richter's fine publication of the collection of Greek, Etruscan, and Roman bronzes² afford welcome evidence of the high standards in such matters which it is the purpose of the Museum to maintain. This is hardly the place for a detailed review of the latter volume, but a few comments on the general features of the book and on its great utility will not be amiss.

The author begins her work with a preface on the history of the present collection of bronzes, and an admirable introduction on the technique and archaeology of the subject, including a selected bibliography and most useful bibliographical notes. Much progress has been made in this field in recent years, and this is here summed up with lucidity and brevity. To some persons the generalizations on the qualities of Greek art (page XIV) may seem rather wide, but they are fairly defensible. Of the book proper 174 pages are given to a chronological arrangement of the objects (statues, statuettes, and reliefs, including some vase handles) from the archaic period to the third century A. D., the material in the Roman period, i. e., from the end of the first century B. C. being arranged by subjects. The rest of the volume (290 pages) catalogues implements and utensils arranged in accordance with their purpose. Here the sequence within the groups is so far as possible chronological, and a specific

assignment to a given period is commonly made in the case of each object. The whole scheme is sensible and practical, and it is easy to find any object one is seeking.

The large number of illustrations, about 700, is a feature of the book which will markedly enhance its utility to persons who are out of reach of the collection, and many scholars will be grateful to the authorities of the Museum for their generosity in this respect. Altogether admirable is the simplicity of statement and freedom from uncertain theorizing which characterize the discussions of the catalogue, also the reasonable and moderate point of view in distinguishing the sometimes controversial differences between Greek and Etruscan and Greek and Roman bronzes. It is, for example, a very welcome thing to have from the Museum so clear and discriminating a statement in regard to the now famous Etruscan Chariot (No. 40), or the excellent analysis of the reasons for considering the archaic statuette of a girl (No. 56) Etruscan rather than Greek. Greatly to be commended, too, is the admirable tone of restraint in the description of objects of especially fine quality, like the statuette of Hermarchos (No. 120), or the grotesque figure of a *Mimus* (No. 127), that of the Eros (No. 131), the fine portrait head (No. 330), and the superb and beautifully illustrated portrait of a boy (No. 333)—real treasures all of them, which alone would lend distinction to any collection.

The thanks of scholars are certainly due the Museum and the author for so admirable a publication.

J. R. WHEELER.

Columbia University.

¹Handbook of the Cesnola Collection of Antiquities from Cyprus, by John L. Myres, Wykeham Professor of Ancient History in the University of Oxford.

²Greek, Etruscan, and Roman Bronzes, by Gisela M. A. Richter, Litt. D., Assistant Curator in the Department of Classical Art.



JUDGMENT OF PARIS, DETAIL FROM ATHENIAN PYXIS
SHOWING KIND OF MATERIAL USED TO ILLUSTRATE THE ILIAD
SEE P. 191

LIST OF ACCESSIONS AND LOANS

AUGUST, 1915

CLASS	OBJECT	SOURCE
REPRODUCTIONS	*Sixteen capitals and two reliefs, in plaster, Spanish, eleventh century	Purchase.
WOODWORK AND FURNITURE .	†Doorway, style of Wren, English, late seventeenth century	Purchase.
METALWORK	*Four brass sconces, French, eighteenth century	Lent by Frederick H. Allen.
PAINTINGS	*Four doors and a panel, painted by Sir Edward Burne-Jones, English, nineteenth century ...	Lent by Mrs. Frederick H. Allen.
TEXTILES	Two tapestries, Flemish, sixteenth century	Lent by Frederick H. Allen.
(Floor I, Room 1)	*Four tapestries, French (Aubusson), eighteenth century	Lent by Frederick H. Allen.
WOODWORK AND FURNITURE .	Two tables, Spanish, sixteenth century	Lent by John D. McIlhenny.
(Floor II, Room 6)	*Three chests, French (Breton), seventeenth century	Lent by John D. McIlhenny.
	*Cabinet, covered with red velvet, Spanish, sixteenth century; cabinet, Dutch, seventeenth century; two torchères, two chairs, seventeenth century; two commodes, two arm-chairs, Sedan chair, six chairs, console table, mirror, chest, and doll's bed, eighteenth century, French..	Lent by Mrs. Frederick H. Allen.

*Not yet placed on Exhibition.

†Recent Accessions Room (Floor I, Room 6).

**THE BULLETIN OF THE
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FIFTH AVENUE AND 82D STREET

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All communications should be addressed to the Editor, Henry W. Kent, Secretary, at the Museum.

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The BULLETIN and a copy of the Annual Report.

A set of all handbooks published by the Museum for general distribution, upon request at the Museum.

In addition to the privileges to which all classes of members are entitled, Sustaining and Fellowship members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception, and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, see special leaflet.

ADMISSION

HOURS OF OPENING.—The Museum is open daily from 10 A.M. to 6 P.M. (Sunday from 1 P.M. to 6 P.M.) and on Saturday until 10 P.M.

PAY DAYS.—On Monday and Friday an admission fee of 25 cents is charged to all except members and copyists.

CHILDREN.—Children under seven years of age are not admitted unless accompanied by an adult.

PRIVILEGES.—Members are admitted on pay days on presentation of their membership tickets. Persons holding members' complimentary tickets are entitled to one free admittance on a pay day.

Teachers of the public schools, indorsed by their Principals, receive from the Secretary, on application, tickets admitting them, with six pupils apiece, on pay days. Teachers in Art and other schools receive similar tickets on application to the Secretary.

THE COLLECTIONS OF THE MUSEUM

The circular of information, entitled What the Museum is Doing, gives an Index to the collections which will be found useful by those desiring to see a special class of objects. It can be secured at the entrances.

EXPERT GUIDANCE

Members, visitors, and teachers desiring to see the collections of the Museum under expert guidance, may secure the services of the members of the staff detailed for this purpose on application to the Secretary. An appointment should preferably be made.

This service is free to members and to teachers in the public schools of New York City, as well as to pupils under their guidance. To all others a charge of twenty-five cents per person will be made with minimum charge of one dollar an hour.

THE LIBRARY

The Library, containing upward of 29,000 volumes, and 39,000 photographs, is open daily except Sundays.

PUBLICATIONS

CATALOGUES, books, and pamphlets published by the Museum, numbering fifty-four, are for sale at the entrances to the Museum, and at the head of the main staircase. See special leaflet.

PHOTOGRAPHS of all objects belonging to the Museum, made by the Museum photographer, are on sale at the Fifth Avenue entrance. Orders by mail, including application for photographs of objects not kept in stock, may be addressed to the Secretary. Photographs by other photographers are also on sale. See special leaflet.

COPYING

Requests for permits to copy and to photograph in the Museum should be addressed to the Secretary. No permits are necessary for sketching and for the use of hand cameras. Permits are issued for all days except Saturday (10 A.M.-6 P.M.), Sunday, and legal holidays. For further information, see special leaflet.

EDUCATIONAL WORK

For special privileges extended to teachers, pupils, and art students; and for use of class rooms, study rooms, collection of lantern slides, and Museum collections, see special leaflet.

RESTAURANT

A restaurant located in the basement on the north side of the main building is open from 10 A.M. to 5 P.M.